

NORTHERN

JUNKIE

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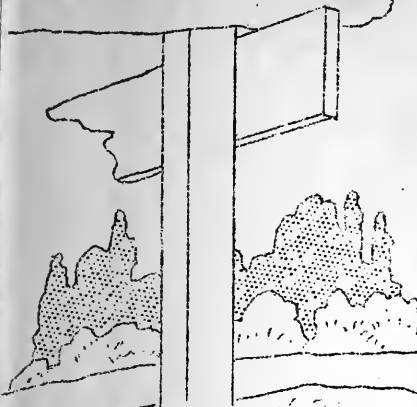
\$2.00 per year

Vol. 2

No. 12



TAKE IT OR LEAVE IT.



The big news this month is New Hampshire's first Folk Dance Camp. The advertisement a few pages from here will tell you all about it. The camp can accomodate about 100 people; naturally we'd like to have a full camp at both of the sessions. Do not expect palatial apartments, but neither will you have to sleep on the floor.

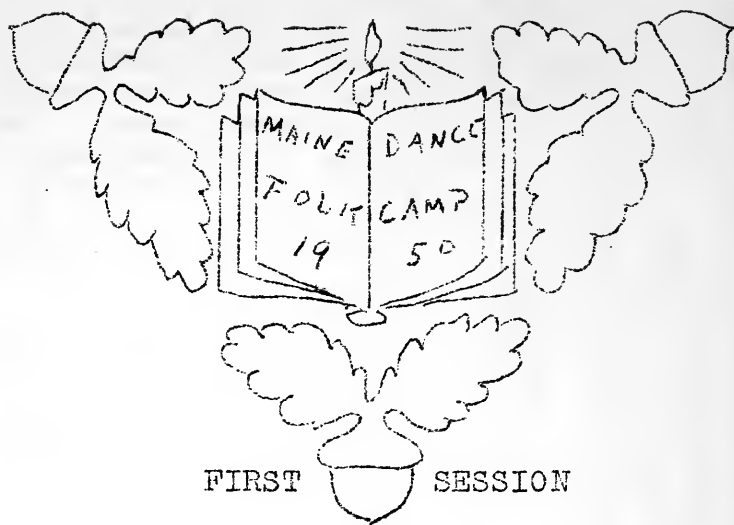
The theme of the camp will be French Canadian and we hope to have a real French Canadian folk singer there for at least one night. That is a hope-not a promise.

Vacations will be over for many people and that is the reason we chose two week end camps. Tell your friends about it and let's make this first folk dance camp something to write home about. It will be fun in later years to be able to say "Sure, I was there at the first camp way back in 1950".

When you read this issue of NORTHERN JUNKET I shall be in Atlanta, Ga. teaching at Fred and Mary Collette's Dixie Square and Folk Dance Institute. From there I go to Stockton, Calif. also to teach New England squares and contras at the college of the Pacific Folk Dance Camp. Will be home the middle of August.

Sincerely

Ralph



FIRST SESSION

From Colorado, Ohio, Kentucky, New York, Virginia, and five New England states came 75 folk and square dance lovers to the first session of Maine's Folk Dance Camp at Sunset Inn, on Kezar Lake. Included among them were three Ph.Ds; registered nurse; Physician; Lawyer; Chemical researchist (if there is such a term) Federal Soil Conservationist; an FBI man, several teachers, and a lot of ordinary pfc's of the folk and square dance world. A motley crew you say? As far as divergent professions go, yea. A common love of folk dancing quickly welded them into a unit.

In one short year this has grown into the outstanding Folk Dance Camp in the East. A fact that speaks volumes for the leaders and management. A camp of this size that runs like clock work means that there has been, and is going on a tremendous amount of behind the scenes blood, sweat, and tears. Alice Dudley, Connie Cooper, Jane and Phippy Farwell, Joe Shaw, and the three superlative cooks are the people to thank for this.

This years camp theme was Czechoslovakia.



The main lodge was decorated accordingly. Early arrivals joined us in hanging these decorations as soon as they had found their cabins and were registered. There should have been a sign over the door: "Beware, all ye who enter here," and so insured the early entrance of late

omers. It was that kind of a camp--co-operative from the very beginning.

There was no holding back when Jane spoke about the need of signing up for the various dinner and supper committees that first evening. A concerted rush for the bulletin board by all of the old timers, carried with them some of the new campers, who were a bit ashamed with their negligence in not signing up before. Just because you didn't sign up didn't mean that you were assured of getting away with anything, for Ralph discovered that he was chairman of the Maine Kitchen Junet Party about two hours beforehand. If there were any laggards among us before that, it taught us a much needed lesson; which we imagine was what he wanted to do.

Incidentally, that party (Saturday night) and all others were exceptionally good; right through the song session and the ghost stories and legends of New England which followed the eleven o'clock coffee and snack. We liked the Southwestern Party, Sunday night too, headed by Bill and Mary Frances Bunning. A word about it.

The entire camp gathered at the main lodge at eight o'clock and marched "en masse" up the road to the dance hall in a procession of the "penitentes" headed by Joe Perkins as cross bearer. This mild form of exercise allowed us to work off the effects of too many tortillas and such like fodder for supper. It also gave us an

opportunity to see Ralph Page in the garb of a Catholic bishop. He was second in line of parade and kept admonishing some of us heathen to slow down. We wondered why he kept the clerical garb on during the party and at the after party coffee and snack we found out: he, Paul Doe, Mary & Bill Bunning presented a playlet "The Legend of Guadelupe" in a highly satisfactory manner. It was decidedly serious and they presented it so much to the surprise of a few new campers who learned another lesson: not everything at a folk dance camp is of a hilarious nature.

The leaders told us that we were the best folk dancers at any of the Maine camps--what do you mean? we thought we were pretty fair square dancers too. There was some beautiful folk dancing here, and it would have been quite possible to have picked out a set of people capable of a good Beseda.

From the Bunnings we learned how to make a leather belt or ladies purse or silver ring or bracelet. From Phippy Farwell we found out about using a silk screen--even bought one, so now all we have to do is to find time to use it.

Yes, to go to folk dance camp is a wonderful experience. Our only regret is that the sessions are too short: they should be a week long at least. And what would be wrong with a summer long folk dance camp?



SECOND SESSION

by
Herb Warren

Members of the second session of the Maine Folk Dance Camp gathered at the Inn late after-

noon, June 19, all anticipation. Number plates told of distant Colorado and nearby Maine and many points between. Office records revealed dozens of reasons for making the trek to Kezar Lake. Already touched by the square dance wave many were there to improve their form and to increase their range in dancing and calling; many there were too who, enjoying their exposure to the folk dance movement, were eager to learn yet more about it and to pick up more skills; not any less interested were those who planned to attempt something in Arts and Crafts. Casual conversation also brought to light the desire to get in touch with people active in the dance revival movement with the expectation of a wonderful time with like-minded folk.

The three-day, four-evening program was admirably planned to satisfy many demands. Ralph Page presented square dancing with enough theory, and plenty of practice, to reveal vividly the rich variety of New England dance fare, square and contra. He stressed good style and form and even went into some of the common courtesies of the dance hall. This had a carry-over throughout the whole camp, too. Mary Ann and Michael Herman saw to it that everyone got a wide sampling of dancing ways from over-seas; a striking preview of the folk dance movement now spread fast over the country. Mary Frances and Bill (ing) Bunning were on hand and eager to encourage any one with a yearning to try his hand-and head-at some activity in Arts and Crafts: reason enough for several camp gents sporting fancy new belts around home this summer. At one time it seemed as though every other man was lacing a belt.

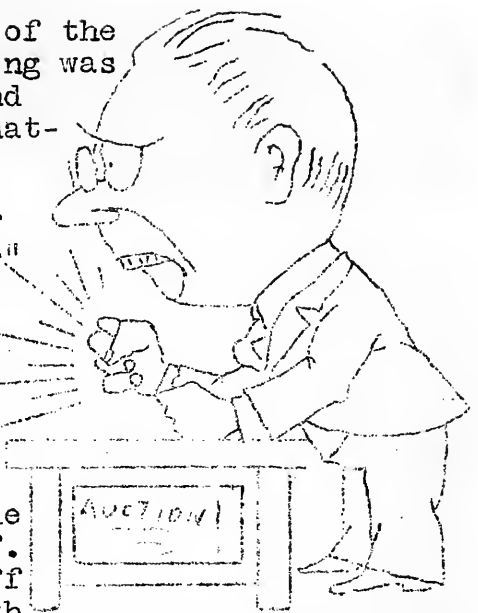
But a Maine Folk Dance Camp would miss its big aim-folksiness-if it did not produce plenty of parties; the kind that Jane Farwell cleverly puts together for all sorts of occasions. The

lure of tasty foreign dishes appeals to the inner man every where, so a committee to put on, with some help from the sidelines typical regional meals, ranging all the way from Vermont salt pork and potatoes to Japanese Sukiyaki. Preparing a meal and serving it, making decorations to give a bit of atmosphere, adding a special touch here and there, are all a part of party fun—a good time with meaning to it. Good party woman that she is, the genial Jane is adept at making "Wedgewood Workers" —dishwashing in plain Home Economics—a ways and means of getting to know more people better in a shorter time. Parties are so pleasant that we were hardly aware that they are a part of the technique of folk dance camp success.



Once aroused, this party spirit is likely to take any action properly indicated, as was the case with the committee for the Vermont meal. Having heard Ralph Page extol the "unspoiled" beauties of old Vermont string dances, and having heard its chairman laud the Page efforts to extricate these dance forms for the enjoyment of everybody, the committee decided to make a token display of its appreciation of good works well done. The gratitude was great though the token small, a mere replica of primitive sound proffing of another day: typical, traditional, tranquilizing—a must for the spare bedroom of every thoughtful housewife. The speech of presentation was brief, just a few words about "Not so much the gift as what it represents." Suspense was in the air, curiosity on every face. The recipient was strangely silent for a moment, but recovered soon and well enough to explain to inquiring friends the bit of folklore surrounding a "husher". "A good time was had by all!!"

The grand finale of the session the last evening was an only-one-of-its-kind party; an auction of whatever might be on hand, "and not nailed down" added a wag. Master of ceremonies - "Auctioneer" on the usual poster - was one of the New Hampshire Pages, a man who knows a good deal from a poor one - when it comes to a dicker. He didn't do too bad; in fact he made it interesting, sort of. One bidder he'd let off easy, more or less; another he'd leave out on a limb, but he didn't call



"swing", out loud. All in all Mr Page did a commendable job; he has the earmarks of becoming a successful operator. Honesty in reporting however, requires mention of his error of the evening: it had to do with his disposal of several table mats, depicting Vermont scenes, so he said. After a very brief introduction of the mats, the auctioneer went all out on a spirited eulogy of Vermont in general, and in particular, till all those present were beginning to feel that they were seeing things, and that it must be the Green Mountains. That line got under the skin of a Vermonter present to the extent of a "I bid a quarter." "Quarter apiece, that is," explained the auctioneer, upping the bid without making one. A little maple sugary talk got outsiders to up the bid; a little more and the Vermonter bid a dollar. "Sold," yelled the pleased Mr Page. Then something snapped - possibly caused by the strain and stress of a recent trip abroad to the Maple Sugar Belt. Mr Page inquired casually: "How many

will you have, Herb, for a dollar?" Herb figured quick and guessed he'd take about three for a dollar. Mr Page felt pressure from the little end of the horn right off, but chortled good and loud; others joined in.

Such then is a brief outline of the high lights of the work and fun of the second session of the Maine Folk Dance Camp. Growth of individuals in folk ways; growth of groups in working together became more evident from day to day; valuable experience for those who feel the responsibility of leadership, group or community. We need more such camps throughout the country.


THIRD SESSION


Three nights and two days. What a shame we couldn't stay longer! To take care of the many disappointed folks who were late with their registrations, Jane held this "first" third session.

The leaders said we were the "singin'est" camp they'd ever seen. True we sang at the slightest provocation-or without any- and it was all due to our choir leader, Abe Kanegson. His inspired leadership urged us to unexpected high levels. We'll never forget the last night's sing Seemed as though we just couldn't stop.

Most of the campers were from nearby towns so it was only natural that the final party was an "Around the World in Maine" affair. It seems that "Mexico, Peru, China, Sweden, Denmark, Norway & Paris" are all towns in Maine; but a few miles away at that. The program was built around that theme with dances or songs of like nature.

Saturday night's party was a knockout. It

JUNE 24
 GRANGE HALL
 IRISH-AMERICAN
 MARCHING AND
 CHOWDER CLUB
 PARTY

 ALL IRISH-AMERICAN
 DANCES

JUNE 24
 GRANGE HALL
 SONS & DAUGHTERS
 OF THE
 MIDNIGHT SUN
 PARTY

 ALL SCANDINAVIAN
 DANCES

seems there was a bit of confusion. The Sons and Daughters of the Midnight Sun and the Irish-American Marching and Chowder Society had both rented the "Grange Hall" for that night. During supper hour both leaders invited us to join in festivities at "their" party. At first, some of the newcomers thought that Esther Sumpter "Swenson" and Ralph Page "Shanahan" were serious in their off the cuff and entirely extemporaneous remarks. And Abe Kanegson "Swenson" added much to the hilarious scene. It got us into the proper mood for the march en masse to the hall. The stage lost three talented performers in overlooking them. Sometime during the party the poster of the Sons and Daughters of the Midnight Sun was stolen from the wall. Before the hubbub subsided, or rather while accusations were flying thick and fast, the Marching and Chowder Club's poster was taken down. Even when Mrs Heim presented a license for the dance in the name of the Sons and Daughters etc. and signed by the notary "Honest John", it soothed only the feelings of the "Swenson" clan. It all proved to be a build up for the "Oxdansen", done by Abe Kanegson "Swenson" and Dick Castner "Swenson-Shanahan". A more

comical "Oxdansen" may have been done sometime but we doubt it. We sure had fun.

Naturally we missed Michael and Mary Ann-- who wouldn't? They would have been proud though to have seen the way the others carried on. And we bet they'd have been with us the last night when we danced until after 4 a.m. on the pine needles by Mohawk cabin to Rod Linnell's record player. You'll be hearing about Rod's "Honest John Polka," too. It's fun.

At the end of the last discussion period Jane told us a bit of what she plans to do next springs Maine Folk Dance Camp. It's wicked to wish time away, but wouldn't it be nice if it was 1951 right now and camp just beginning? We won't give away any secrets, but it will do no harm to mention that McConnell, McCarthy, Kearney, O'Brien Page and McNamara have promised to show us what a real Irish wake is like. Shades of St Patrick the jewel o' the Gaels!! If those six mad Irishmen really mean it, it will be a wake the likes of which the State of Maine has not seen for a couple of generations. We agree with Jane when she says she "can't wait til the Irishmen bloom in the spring".

CAMP NOTES

A new term was added to a Folk Dance Camp er's vocabulary-- "Bitter ender." To qualify as a "bitter ender" one must be present through 3 sessions of camp. A "Hangover" is one staying for two sessions. There were many of those this year. Qualifying for the degree of "Bitter ender" are: Esther & Jack Sumpter, Dick Cole, Connie Cooper, Joe Shaw, Phippy and Jane Farwell, Abe Kanegson (though he missed the first day of first session) Alice Dudley, Mrs Maxwell, Mrs Abbott,

s Johnson and Ralph Page.

The evening parties were well planned and carried through. A lot of talent here this year. And the committees deserve all the nice things said about them. Did you notice how people were fighting to sign up on the various committees?

Michael and Mary Ann taught many German & Polish dances this spring. Ralph taught several Northern Vermont contras. All three emphasized good style and the traditional way that the dances should be done. They also gave us a great deal of background of the dances taught.

James Chan, Springfield College, brought out an interesting angle of folk dancing: many of the basic steps of folk dancing are also the basic steps in many branches of athletics; particularly boxing, basketball, and football. A good point to remember if you are having difficulty interesting high school gym classes in folk dancing.

Wish there could be a Folk Dance Camp Alumni set-up, with a get together along in the winter. A nice way to carry over camp ideas.

Craft work under the able direction of Bill and Mary Frances Bunning was a decided hit. Wish they could have stayed for the third session. They directed the "Legend of Guadalupe" Sunday night of the first session. Also the procession of the "Penitentes" preceding the Southwestern party that same night.

Second section were early arrivers: nearly all were there well before supper time of the first afternoon.

The auction, held on the last evening of the second session netted over one hundred dollars.

The money from these annual auctions goes into a scholarship fund for deserving young people. Fine idea and bound to pay handsome dividends soon.

What became of the Mt. Holly Barn Raisin' Poster? Herb Warren, Fairlee, Vt. chairman of that night's supper and party would like it.

A thought for next spring's camp: a French Canadian supper and party. Ought to be a natural for northern New England.

Favorite folk dance? "Man in the Hay" with "Snurrebocken" a close second; favorite square? A toss-up between "Honest John" and "Double Figure Eight"; favorite contra? "Speed the Plow"; favorite couple dance? "Danza" or "La Rinka"; favorite meal? "Smorgasbord" (we had two of them) though the real old time Yankees stashed away large quantities of "Salt pork 'n p'taters"; favorite party? No you don't. You can't get us out on a limb as easy as that. They were all good.

ONE VERMONTER TO ANOTHER

Dear H--; Prepare yourself to go to Boston July 10th to dance for the Vermont Maple Sugar Company of Burlington Sugar Festival. They will pay for the bus, music, board and lodgings for the group. Let's go. We won't be young but once. There will be a rehearsal for the group at North Tunbridge Grange Hall Saturday evening July 8th at 8:30 P.M. Come over. We will then talk over the arrangements for the trip. You get a stove-pipe hat and a swallowtail coat, and show them Boston people how old fashion dancing is done. Come on and shake off the Vershire dust. I'll be looking for you.

Respectively

E.L. Larkin



Seems as though it's been more than three months since I left the states, but with most of the gang out of college for good or until next fall, I am reminded that it's time I ought to be heading for Peterboro and another rare summer of square dancing with you. It's not that there is any lack of square dancing here in Japan, it's just that I miss one particular crowd and one particular variety of dancing.

I'm sure you'd be quite amazed at the number of Japanese that have taken to square dancing---as they have to all things American, but considering the language barrier I'm continually being amazed. Every two weeks on Thursday evenings I've been running up to Yokohama to the SCAP Civil Information & Education Center (CIE) from my base here in Yokosuka to help instruct a young bunch of about 300 Japanese students in some of the different varieties of dances. The Japanese leaders are strictly of the prompter

variety who seldom make any change in the basic figure of a dance from beginning to end; as a result they've been most pleased to get something a little closer to the true American calls. There is one group of about 2 squares that understand English nearly perfectly, so I've made them the guinea pigs and demonstrators for new dances. All our music there at the center is supplied by records due to the limited budget--and correspondingly I've been donating my time just to see how fast those kids learn and to help teach them a little more English through recreation.

All the CIE activities are sponsored by the occupation and is designed entirely for educating all Japanese interested in things American--mostly the English language. They have several English classes; classical and jazz music sessions; plays; dances, and a large library of all types of books, free for Japanese patronage.

Perhaps you knew that Japanese custom rather frowns on social dancing and for that reason the directors have been so pleased with square dancing--which also includes in it strong elements of democracy. At any rate they've progressed to the contra stage so I'm sending a check for which I'd like you to send me your Vol. 6 of contra dance music without calls. They've started Arkansas Traveler and seem to be getting a big kick out of it.

I get to dance myself every Wednesday and Sunday nights, for the 8th Army Officers Club has a good orchestra and western caller in Yokohama while on Sunday the same excellent orchestra and another caller (I'm guest caller sometimes) holds forth at the Chief Petty Officers Club here on the base.

All this activity was a most pleasant sur

prise for me since I had visions of nothing along this line whatsoever. There are also one or two groups of both square and folk dancers in Tokyo---almost entirely for officer groups, which I've visited a few times. And believe it or not, a major attraction of the Osaka American Fair last month was a very large group of Japanese who put on several programs of square dancing each day. As a result of this interest the Japanese branch of RCA Victor is planning to press many square dance records for sale here.

Meanwhile I've been thoroughly enjoying my work with the government here, and weekends I've been travelling about with one or two friends seeing some of the famous rest resorts, hot springs spas, and national parks. As you might imagine I'm being thoroughly spoiled with all the attention I get as a member of the occupation forces: houseboys to clean rooms and run errands, chauffeured cars at 1¢ a mile, special cars on all trains for occupation personnel, etc. etc. To tell the truth I'm wondering actually how home will seem after two years of this kind of luxurious life!

All the best to you and the boys.

John Hoskins

 FOR SALE

101 Singing Calls by Frank Lyman, jr.

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The best book of singing calls published

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SQUARE DANCE

HOT TIME IN THE OLD TOWN TONIGHT

as called by Priscilla Darling, Boston.

A singing call

Any introduction you wish, then---

First couple balance, and first couple swing
 First couple promenade the outside of the ring
 When you're home I'll tell you what to do
 There'll be a hot time in the old town tonight.
 Go down the center two, and four go back (1st & 3)
 Down the center four, head two cast off six
 When you meet, swing at the head and foot (1 & 3)
 There'll be a hot time in the old town tonight.
 Go down the center as before, and four go back
 Down once more and cast off four,
 When you meet, swing at the head and foot
 There'll be a hot time in the old town tonight.
 Go down the center as before, and four go back,
 Down the center, and cast off two,
 When you meet, it's everybody swing,
 There'll be a hot time in the old town tonight.
 Allemande left, and grand right and left
 Half way round, and promenade back home,
 Promenade, promenade your own,
 Then you bow to your partners one and all.

Other couples do the same in turn

Use any ending you wish

CONTRA DANCE

SPEED THE PLOW

The Music:

The image shows five staves of handwritten musical notation. The notation is written in a simple, sketchy style on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various note values, including quarter and eighth notes, and rests. There are several measures marked with a '+' sign above the staff, likely indicating specific dance steps or accents. The notation is spread across five staves, with the first staff starting with a treble clef and a sharp sign, and the fifth staff ending with a double bar line.

The men starting with right foot walk---
 Forward 4 short, step swing balance steps
 Back to place in same manner
 Ladies then do the same starting with LEFT
 Active couples down the center & back (1-3-etc
 Cast off (walk around)
 Right and left four

This version of SPEED THE PLOW comes from northern Vermont--from Washington County. We saw it danced exactly like this at the recent County Dance Festival in Norwich University Armory.

The balance steps are done like this: men join hands and hold them about shoulder high by merely bending the elbows. Then taking one step to one measure of music they advance toward the ladies. As they swing their foot over, they rise on the toe of the foot they stepped on. This is NOT a hop, neither is it a stomp. The foot that is swung is shook in a pigeon wing. The balance steps forward and back take eight measures of music. The ladies balance steps are done in the same manner though a bit more dainty than the balance steps of the men. DON'T look at your feet as you do these balance steps; they've been with you all your life and will be with you after you die. Look at your partner and as you retire to place SMILE. Won't hurt any to speak of.

How do you do a "pigeon wing?" You really should see it done, but we'll try to give you a description of it. Remember you should have one toe on the floor. You could do it of course with one foot flat on the floor, but it would not be in good Yankee style. You have already stepped forward on one foot: rise or lift on the toe of that foot; at the same time bring the other foot slightly across and in front, bend the knee of that "swinging" leg so that your foot is about half way between your ankle and knee of the foot on the floor; now--shake that raised foot from side to side, very fast. Repeat with other foot. And that is a pigeon wing as near as we can describe it. You may also shake your foot behind as well as in front. There are eight of these steps in this particular dance--4 forward & 4 back--that is, if you are going to pigeon wing, and you might as well. It's rather fun, once mastered.

Our uncle-Wallace Dunn-was a renowned pigeon winger, and how many times have we heard him say "You can't do a good pigeon wing, unless yer knees are hung on right."

We'd like to see some of these old time balance steps come back into vogue. Anybody can do a stomp and clomp balance step but it takes a real honest to goodness square dancer to do any pigeon winging.

The cast off as done in northern Vermont is a walk around cast off instead of a turn around. That is exactly what it means. The inactive couples stand perfectly still as the active couples walk in front of them and around behind them. Nobody touches anybody. As Ed Larkin, of Chelsea, Vt. says: "The book don't say to" Ergo, they don't do it. It's a nice way of casting off and gives this particular dance a distinctive northern Vermont flavor.

One word of caution though: in using this form of cast off, followed by a right and left figure, the tendency at first will be to start the right and left before the one casting off is beside you. WAIT! Don't try to do a right and left in follow the leader style. Oh yes. Before we forget it; the men cast off with the men and ladies with ladies in this dance.

From Tunbridge and Chelsea, north, the walk around cast off seems to be prevalent. It changes the character of every dance. It is a perfectly legitimate cast off. They have done it that way for generations and will continue to do so for many more. More power to them.

Peter Street, is another nice tune to play for this dance. In some ways I like it better.

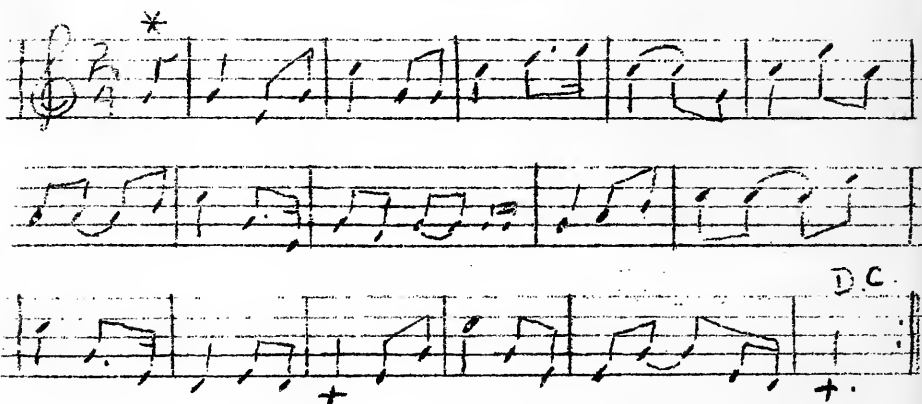
FOLKSONG

YOUNG ALBION

A New Hampshire Folk Song

Collected by John Parke, Putney, Vt.

The Music



The moon had gone down
 O'er the hills of the west
 It's last beams had faded
 On Moosilauke's crest
 T'was a midnight of terror
 A midnight of fear
 As the red meteor flashed
 Down the mountain so near.

The watch-fires were kindled
 And fanned by the breeze
 The smoke curled around
 The great evergreen trees
 The howl of the wolf
 From his lone granite cell

And the crash of the great
Mountain tree as it fell.

From toil and from fighting
The warriors reposed
And the toils of the chase
Till the morrow had closed
At the foot of a hemlock
The wild game was flung
And above from its branches
The rude armor hung.

Amanda, the pride
Of her village and home
Had been taken as prisoner
And destined to burn
Amanda, the pride
Of her village and home
Far, far up the Merrimac
River was born.

Young Albion, the chief
Of the warriors stood near
With the eye of an eagle
And the foot of a deer
Amanda was bound
And her white bosom bare
And her dark raven eyes
Were uplifted in prayer.

Forbear", cried Young Albion
"Those torches forbear!
Amanda shall live
By my wampum I swear.
If a victim this night
Shall be burned at the tree
Young Albion, your leader
That victim shall be."

On the Pemigewasset
At break of the day

A birchen canoe
 Was seen gliding away
 As swift as the wild duck
 That swam by it's side
 The birchen canoe
 Up the river did glide.

At the bend of the river
 A white cot was seen
 And its smoke curling blue
 Round the wild willow green
 A moment of parting
 Was seen on the shore
 And Young Albion the chieftain
 Was heard of no more.

Helen Hartnett Flanders says in her book "The New Green Mountain Songster" pp 258, that this song was written in his youth by the Rev. Thomas C. Upham, later Professor of Moral Philosophy at Bowdoin College.

Be that as it may, it was the darling song of many a balladeer of mid nineteenth century, and a kitchen junket was not considered complete unless someone sang a version of this song. It has been changed a great deal since the good Reverend composed it, so that he would not recognise it as his own brain child could he hear it today. It is a good example of what folk singers will do with and to a song that they like.

The English word "ballad" is evidently taken from the French "balade", as the latter is taken from the Italian "ballata"; which the Crusca Dictionary defines "A song which is sung during a dance." And it could have an earlier origin, for in the decline of the Roman empire this type of song was known as "Ballistea". No one knows the correct answer; they can only surmise.

FOLK DANCE

MAN IN THE HAY

Learned at Maine Folk Dance Camp
from Michael and Mary Ann Herman

A The music

B

The Dance: Introduction--Measures 1-8; all join hands in a ring, stand in place and swing hands briskly forward toward the center of the set & back in time to the music. Without any break the first figure begins.

Figure 1--Big Circle

Meas. 1-8; With joined hands all circle to the left with 16 skipping steps.

Chorus

Head two couples (1 & 3) take ordinary dancing position, partners facing each other, and with 3 chasse steps dance sideways toward each other to first $1\frac{1}{2}$ measures of music (m 9-10) As they meet in the center they pause for $\frac{1}{2}$ measure of music with weight on foot nearest opposite two Meas. 11-12; without turning or changing position the same couples retire to place with 3 chasse steps, pausing during the last $\frac{1}{2}$ measure. Meas--13-15; Still in same position the head two couples chasse past each other with six brisk chasse steps (men are back to back as they pass each other). Meas. 16, couples stop their chasse steps by taking a step sideward in the direction they were going on first $\frac{1}{2}$ of measure, bring feet together and pause for last $\frac{1}{2}$ of the measure with their weight on foot farthest from the opposite couple. Meas. 17-20. Same couples return to place in same manner (girls are back to back as they pass each other) .
Meas. 9-20 repeated. Side couples do same figure.

Figure 2--Ladies Circle

Meas. 1-8; The four ladies meet in the center and join hands in a ring. They circle to the left with 16 skipping steps as the men clap their hands in time to the music.

Chorus

Figure 3--Men Circle

Meas.1-8. The four men meet in the center join hands in a ring and circle to the left with 16 skipping steps as the ladies clap their hands in time to the music.

Chorus

Figure 4--Basket

Meas.1-8. The two head couples meet in the center of the set and make a basket; men placing their arms around ladies waists and the ladies placing their arms around the men's shoulders. Holding firmly the two couples circle to the left with short sideward sliding steps.

Chorus

Figure 5--Basket for Sides

Meas.1-8; Side couples make a basket in the same manner as head couples, and circle to the left.

Chorus

Ending

Meas.1-8; All join hands in a ring and circle to the left, briskly, as at the beginning of dance.

This is a vigorous dance, but that is no excuse to turn it into a rat race; nor is it a reason for all the undertakers in town to start hotfooting it for the local dance hall. It is a four couple square; couples numbered as in American quadrilles. The first eight measures of music is repeated for the introduction and first figure of the dance, then play as is.



FOLK LORE

as told by

BILL TYLER

Evenin' folks. Come in 'n set down, take a load off yer feet. Just been explainin' to these two city fellers what strippin's are. Started by Pete Lovewell's mentionin' that he didn't believe his new milkin' machine was as good as his old one was. Said there was so much strippin's that he might as well of milked by hand in the first place. Should a bought another Surge stead of a mail order one. Them cussed things never did milk clean 'n never will.

Remember Lish Coburn? Lived up on Chauncey Hill. Where minister Harris does now. Lishaal ways claimed that he "farmed it" for a livin' but most everybody else said he was retired. Had been for years. Anyhow, one time a work train was set off on the sidin' near the railroad station down in th'village. Had quite a crew of men fixin' up the culverts up and down the line. By that time Lish was down to keepin' two cows.

He lived handy by, and the work-crew cook had gone to him an' bargained for fresh milk to be delivered every evenin', pay the same. This made a good thing for Lish. He had the milk 'n

he had the time, 'n it give him a contact with the outside people which he always turned into a profit. Good man that way, Lish was.

First time he delivered the milk Lish give the mess car a once over. The cook was cleanin' up round th' kitchen, and the other fellers in th' crew was settin' round a table in the dinin' part, playin' cards.

"Whatcha playin'?" asked Lish, makin' conversation, sort of. "Poker," they told him, "Set in 'n have a hand with us, uncle." "Poker" 'xclaimed Lish, "that's gamblin' ain't it? Guess I better not. From what they tell me 'bout poker a feller can lose a lot a money. Play pitch or sixty three for the cigars round here once in a while. Poker anythin' like them games?"

"Ain't much difference," they told him, "This is just a friendly game, something to pass away the time. A few pennies one way or another don't make any difference in a week's time. Better try your hand at it. Poker's something you'd ought to know about."

"Well," said Lish, "mebbe I had ought to at that. If it's all the same to you I'll try a couple a hands, but I won't promise to stay long. It's aginst my better judgement anyway."

So Lish set down, and they explained to him about the game. How to tell the difference between pairs, straights, flushes, full houses and so forth, and what beat what.

Lish didn't do anything the first hand except the heavy lookin' on. "You're s'posed to bet if you've got anything to bet on," they told him. Lish would, given a little time. In a few hands Lish caught on to the game but nothin'

much happened, only a "few pennies one way or th' other. Then he seemed to get a run of beginner's luck. The right cards would get into Lish's hand somehow--specially on his deal. He'd entertain 'em with local episodes as he dealt the cards come his turn.

But he didn't bet too much. He'd just call 'em now 'n then. "D'ye ever see such beginner's luck?" they kept sayin' If they'd a asked round the village they'd a found out Lish had a way a makin' cards do his biddin'. Everybody expected it and planned accordingly.

Well, the game went on, friendly of course, but all the spare change went pretty much Lish's way. Finally one of the crew men admitted that he was strapped and that he wouldn't borrow any money to play poker on. The rest of 'em were gettin' into that same condition 'n frame of mind. There was a friendly agreement that it was goin' on bedtime. Everybody, in fact, had said uncle.

Of course it got round the village th' next mornin' that Lish had got drawn into another poker game 'ginst his better judgement. One of the sitters at the store wanting to get some of the details put it up to Lish, off-hand like: "What yer gittin' Lish, fer yer milk over to th' work train?" "Well," Lish told him, "last night I got my pay for the milk and got th' strippin's to take home."

In the eyes of Massachusetts law, some of people hanged during the Salem Witch Trials 300 years ago, are still guilty. A bill to clear the good names of the "witches" was filed in the Massachusetts House of Representatives on Sept. 1, last, by Daniel Rudsten, of Dorchester. The legal limbo was brought to Rep. Rudsten's attention by "The Devil In Massachusetts" recently published by Alfred A. Knopf.

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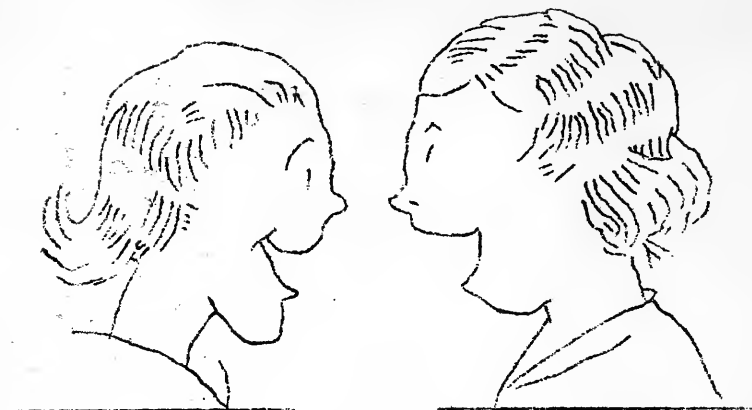
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THE TOWN CRIERS



The date of Friday, July 21, has been announced for the annual country dance festival at the U. of Mass. Amherst. Lawrence V. Loy, extension youth specialist, says 12 of New England's top callers will participate. Demonstration groups from Albany, N.Y. Stephy, Conn. and Springfield, Vt. will also take part in the program. This festival is noted for "dancing on the green" and attracts a crowd of more than 5000 dancers and spectators. New Hampshire's folk play "THE OLD HOMESTEAD" held in Potash Bowl, Swanzey, N.H. June 30-July 2 attracted 4000 guests from all parts of the United States. Every role in the play is taken by residents of Swanzey, many of whom have played the same part year after year. From the entrance of the oxen to the colorful square dance in the last act, the play held the interest of everyone. All profits from the play are divided between the churches of the town. Sponsored by the Fortnightly Club, a hobby and craft show was held in Hillsboro, N.H. July 1-7. Craftsmen were present to demonstrate their methods of workmanship.

Dave Rosenberg writes that The Washington Folk Dance Group will meet until further notice at Roosevelt High Center at 13th & Upshur Sts. N.W. Washington, D.C. beginning July 6th.

Joe Perkins sends these dates for the Topsfield Tunkets, Topsfield, Mass: July 1-19-Aug. 5-16-30. He also is calling once more for those swell Rockport Arts Association parties. Here are their dates: July 7-14-21-28--Aug. 4-11-18-25. The Rockport and Tposfield dances are the best on the North Shore. You won't go wrong attending them. Howard Hogue calls every Friday night at the Bourne Community Center. For other South Shore square dances contact Charlie Baldwin, Norwell, Mass. or Dick Kioth, West Bridgewater, Mass.

Square dancing every Friday night in Peterboro N.H. Town Hall. Every Saturday night in Fitzwilliam Town Hall. Ralph Page calling until July 15 then Joe Blundon of West Virginia calling while Ralph is teaching at folk dance camps in California, and Atlanta, Georgia. Ralph will return August 16 to carry on remainder of schedule. Frankestown, N.H. Village Improvement Society is again holding their annual Fair and Square Dance Labor Day. This party is a must for all square dance lovers. Ralph Page and his orchestra will play for the dance in the evening.

Jane Farwell, Rural Recreation Service, Dodgeville Wisconsin, is spending the summer in northern Europe. Will be home about October 1

If you are vacationing in the Lakes Region, New Hampshire, better contact Mr & Mrs Brownlow Thompson and find out where the good square dances are around there.

The Country Dance Society of Boston, held their eighth annual Week End of Dancing at Pinewoods Camp, Plymouth, Mass. June 23-26. Louise Chapin was in general charge of the program and was assisted by Bob Hider, Dick Best, Duncan Hay, Mary McNair and Connie Wilkes. The musicians were--- Agnes Brown, Elsie Nichols, Roger Pinard and Melville Smith.

A breath of salt air will waft through the exhibition gallery at the Sharon Art Center (N.H.) for two weeks beginning July 8, with a showing of the prints of the Folly Cove Designers. Their exhibit will be on view daily until July 29. Residents of Park Hill, Westmoreland, N.H. are planning a two day program of historic exhibits and entertainment for July 28 & 29, which is expected to attract hobbyists, collectors and general visitors from all parts of New England. Proceeds of the event, known as Westmoreland's Open House and Loan Exhibit, will be donated to the Ladies Aid society for various church and charity projects. Many historic homes, including nearly all of those sheltered in the shadow of the historic Park Hill church, will be opened to the public from 2 p.m. to 10 p.m. In several of the homes collections of art, antiques, ancient weapons, old books and one special exhibit of fire place furnishings will be displayed.

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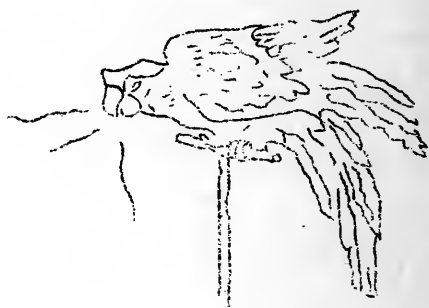
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